



TITLE:

歐文要旨

AUTHOR(S):

CITATION:

歐文要旨. 中國文學報 2004, 68: i-v

ISSUE DATE:

2004-10

URL:

<https://doi.org/10.14989/177939>

RIGHT:

SUMMARIES
of
THE JOURNAL OF CHINESE LITERATURE
Volume LXVIII
October, 2004
Edited by
Department of Chinese Language and Literature
Faculty of Letters
Kyôto University

A Study of Cang-wu 蒼梧

Keisuke ÔNO, Toyama University

The place-name Cang-wu 蒼梧 appears in *Chu-ci* 楚辭 *Li-sao* 離騷 as the place where Shun 舜 was buried, and is also described in the *Shi-ji* 史記 *Wu-di ben-ji* 五帝本紀 as the place where Shun passed away. Moreover, the name Cang-wu frequently appears as the place where Shun was buried in *Shan-hai-jing* 山海經, where it is also described as a fertile paradise. Although in the Zhan-guo 戰國 period Cang-wu was a cosmic mountain that functioned as a passage connecting heaven and earth, it left its trace in the descriptions contained in *Shan-hai-jing* and other texts, along with the foreign cosmic mountains of Dong-hai 3 shen-shan 東海三神山 and Kun-lun 崑崙, in which the functions of the cosmic mountain were gathered.

In the Han 漢 period, while Cang-wu appeared in literature as the place where Shun was buried, it also came to be used as a county name of Ling-nan 嶺南 at the southernmost edge of the Han territory, and in later periods the term was transformed into an “uta-makura” 歌枕 (a place described in classical verse) that alludes to the southern region of China. Cang-wu was employed as an “uta-makura” that evokes the exotic mythical features of not only the area of Chu 楚 but of the southern region in general, and, in addition, the image of

the cosmic mountain was limited to there. However, in the Tang 唐 period, Du Fu 杜甫 used Cang-wu to symbolize the reign of Shun that could never again be realized, and thus the usage that he created incorporates feelings of yearning and sadness. Paradise was transformed from a goal that should be realized into a utopia of the distant past that could no longer be reached.

The Poets Included in the *Sui shu Wenxue zhuan*

—From the South-dynasty to Sui—

Naoe HARATA, Nanzan University

It is very difficult to explain about the state of literature in the *Sui* 隋 Period, because at this time there were two contrasting literary styles: one of them developed in the South-dynasty; the another in the North-dynasty. Both were intermingled in the *Sui* Period. I examined six representative poets included in the *Sui shu* 隋書 *Wenxue zhuan* 文學傳, for example, those who lived between the second half of the sixth-century to the seventh-century.

The opening page of the *Sui shu Wenxue zhuan* has a preface entitled “*Xu*” 序. This *Xu* gives an introduction to the literature from *Xian Qin* 先秦 to the *Sui* Period, and gives a list of the remarkable poets. Interestingly, biographies of those remarkable people have not been recorded in the *Wenxue zhuan*. They are recorded in some other volumes. The six poets whose biographies are recorded in the *Wenxue zhuan* are not be mentioned in the *Xu*.

Biographies of the six poets resemble each other in several ways. They were born in the *Liang* 梁 or *Chen* 陳 Period. They have also taken part in editing documents. Also, in their writings, they give favorable impressions about the emperor, *Yang di* 煬帝. Moreover, they have been involved in many plots in the period, so many of them have died unnatural deaths. Although socially and politically they have not rendered any outstanding services, Yang di treated them very well, and they rose to fame at that time because of their literary works, because of the area which they come from, and the knowledge which they acquired.

As concerns the literary works, we can find some common features. They have presented many poems in answer to *Yang di*. Such works make up sixty percent of their poetry. In any case, *Yang di*'s works were written in an unaffected, candid style, while the six poets' works were written in a technically

elaborated style. By the way, they also have written some poems for their friends and acquaintances. Those works are lacking in certain ways, for example, in the earnest expression of their thoughts, and personal feelings, and so on. Generally, their literary works today are seen as superficial, but at the same time, they do come up to certain standards. While the poets included in the *Wenxue zhuan* are worth reading to learn about trifling persons in history, in today's concept of "literature", we cannot rank them among the first-class poets. Yet a student of Chinese ancient literature must admit that their life styles and their literary works show us very important factors of the *Sui Period*.

Contextualising Chinese Landscape Painting:
an exemplary analysis of *Yongzhou Baji*

Man Yee, Leung, The Hong Kong Institute of Education

The travelogues of Liu Zongyuan have always been highly valued by historians and writers, and *Yongzhou Baji* is one of the representative pieces of good work. Critics commented that in *Yongzhou Baji*, the writer could express his mood through scenic descriptions in a sophisticated way. Traditional educated Chinese regarded landscape paintings as an expression of spiritual qualities of the artists, a view which is entirely different from Western art, regarding landscape painting as a descriptive art piece. The theme of Chinese landscape painting is metaphysical, it is not a representation of real life sketching. In the same way, what *Yongzhou Baji* described is not a visual scenery, but the metaphysical and spiritual state of being of the writer, and Liu Zongyuan was able to use a different mode of representation (essay versus painting) to present the metaphysical level of consciousness in a perfect way.

The following elements which are common in Chinese landscape paintings would be used to analyse *Yongzhou Baji*: repetition and sacredness, vision and time, eternal time and space.

A study on the Xixiangji of Hongzhi text 弘治本西廂記

Ikuko TSUCHIYA, Kyoto Prefectural Nanyo Senior High School

About *Xixiangji* 西廂記 of *zaju* 雜劇, there are many arguments about which is the oldest version of the text. The Hongzhi (published in the Hongzhi 弘治11) version of the *Xixiangji* text has been said to be the oldest for the Yu Ludong 餘瀟東 text (published in the Wanli 萬曆 era), the Ling Mengchu 凌濛初 text (published in the Tianqi 天啓 era), etc. were published after. The Hongzhi text was not thought to be especially important although it is the oldest existing version of the book. As time passed the Hongzhi text changed from its original form. The writer has tried to clarify this problem through analysis and comparison of the *Dongjiejyuan Xixiangji zhugongdiao* 董解元西廂記諸宮調 (*DongXixiang* 董西廂) with the earlier *Xixiangji*, using the vocabulary of the Hongzhi text etc. and paying close attention to the Hongzhi text.

As compared with the *DongXixiang*, it turns out that the Hongzhi text has a closer relation to the *DongXixiang*, compared with other texts. Although the Yu Ludong text and the Ling Mengchu text, have expressions similar to that of the *DongXixiang*, they are rewritten with direct reference to the *DongXixiang*. In considering, the Yu Ludong text and the Ling Mengchu text it cannot be said that they have an older form than the Hongzhi text.

It is said that the copyrighted pages of the Hongzhi text indicate that it was a profit-oriented publication. As for the Hongzhi text, character there are differences in the text depending on which the intellectual was involved in the writing in the second half of the Ming 明 dynasty. Moreover, if the Hongzhi text is looked at for appearances only, irrational divisions will be made and deviations will be looked at for stage directions and dramatization. From this, it is thought that the Hongzhi text has evolved beyond the initial stage of the development process of a dramatic text. In addition, in the other texts, these disparities and disunity are mostly rewritten. It can be said that the Hongzhi text, with such large amount of irrational and inharmonious text, is one which has changed from an old form.

On the other hand, the Yu Ludong text, said to have the oldest form, contains many *Ci* 詞 which are not in the Hongzhi text. Each of these *Ci* is contained in the *Huacaocuibian* 花草粹編 of the anthology of Tang 唐 Song 宋 *Ci* 詞, compiled in the second half of the Ming dynasty. There is the strong possibility that of *Ci* based on the *Huacaocuibian* were inserted in the Yu Ludong

text. Therefore, the Yu Ludong text contains new elements and cannot be said to be older than the Hongzhi text.

From the many points above, it can be said that a publication age is not only an old text but also one, such as the Hongzhi text, in the initial stage of the development process of a dramatic text.

REVIEWS:

Noriko MIYAZAKI: A Reading of Chinese Painting: Symboles in Bird-and-Flower, and Landscape Paintings

——Fumiko NISHIMURA, Tokai-Gakuen University

MISCELLANEOUS:

The List of Ancient Chinese Books Catalogue in Japan

——Yôzi YAMAGUTI, Daito Bunka University

SELECTIVE ABSTRACTS OF RECENT WORKS